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and in all directions used the opportunities for artistic study which the French capital afforded. In 1882 he spent six months in travel through Italy, and the following year went to reside in Rome, where he has since remained.

Mr. Conway's inclination was from the first, and in accordance with the indication of his talent, for the "grand art." His mural painting of "Agriculture and the Industries Bringing their Tribute to Milwaukee," painted in the great hall of the new Chamber of Commerce, was the first seriously treated figure subject done by any artist resident of that city. It was painted in its place—because of the hurry for immediate occupancy of the building—in the short space of eighteen days, and was paid for in the very small sum of \$250, more than half of which was paid out for material, models, etc. For one or two of the figures personal friends posed for him. The picture covers a space of about 11 by 52 feet.

Since 1882 he has devoted himself almost constantly to sculpture, painting only when commissioned or attracted by opportunity or subject. In 1885 two landscapes sold that year in New York City were exhibited at the Society of American Artists, and were said by artists, critics and the press to rank him with the best of the American landscape painters. He is a nonresident member of the Architectural League of New York. The Soldiers' Monument, Milwaukee, is his latest work.



CATCHING MINNOWS, BY CHARLES C. CURRAN.

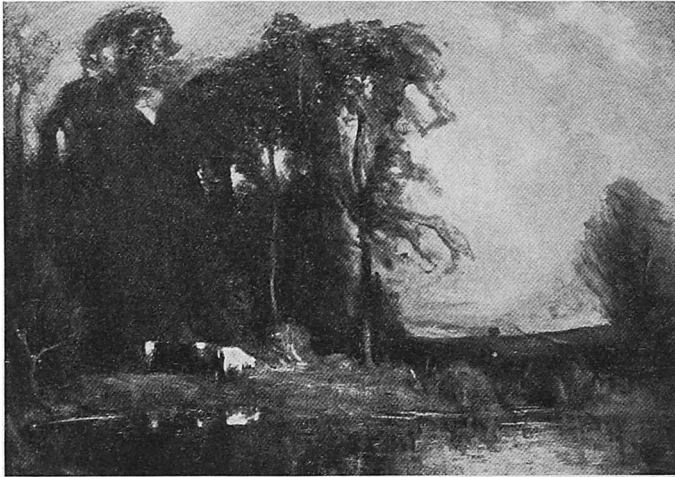
St. Louis Exposition.

## PICTURES AT THE ST. LOUIS EXPOSITION.

### A Distinctively American Collection.

THE art collection at the St. Louis Exposition this year is composed, for the most part, of the works of American artists, and the exhibit is considered one of the best that has been held in the fifteen years of the exposition's history.

Heretofore it always had seemed necessary to provide some especially noteworthy foreign attraction in order sufficiently to arouse attention. One year there was a comprehensive exhibit of French impressionism which created considerable comment. Another year, a collection of pictures of



THE EDGE OF THE WOOD, BY CHARLES MELVILLE DEWEY.

the modern Dutch school came as a revelation. In 1895, the first organized exhibit in America of works by the painters of the Glasgow school was made by the St. Louis Exposition. The works of leading Danish artists were among the features of one exhibit, and, in 1896, paintings by members of the German "Secession" were first presented in this country at St. Louis. Last year, as especial attractions, were Roybet's colossal canvas representing "Charles the Bold at Nesle"; Fritel's impressive picture, "The Conquerors," and Rachou's effective "Entry of the Dauphin into Paris in 1358."

Heretofore the leading exhibitions of Europe have been visited each year in the search for especial attractions, and works considered particularly desirable have been secured from the salons, the academies of London and

Munich, and the Royal Institute of Glasgow — as well as from the studios of leading foreign painters. This year, the exposition collection was made up entirely in this country — the few foreign pictures it contains having been secured from private collections or from leading dealers.

While, in past years, the larger portion of the collection generally has consisted of American pictures, the foreign element has ranged between twenty and thirty per cent of the total number of works shown; this year it is a little less than twelve per cent. And this "more American" exhibit not only appears adequately to satisfy the demands of visitors, but it also ranks, in quality, quite as high as any of its predecessors.

The distinctively American quality of the collection this year is regarded



EARLY MORNING, BY WILLIAM H. HOWE.

with quite as much favor as the more foreign representation has been in the past; the people are awakening to the fact that the foreign *cachet* is neither indispensable, nor does it argue a degree of merit not to be found in the productions of our own artists. Perhaps the happenings of the last six months have had something to do with bringing about this change of feeling.

While the proportion of foreign art in the collection is small this year, the works shown are notably fine. Among the foreign painters represented are J. L. E. Meissonier, Mariano Fortuny, Anton Mauve, Willem Maris, H. W. Mesdag, Fritz Thaulow, Georges Bellanger, Jean Béraud, Antoine Chintreuil, Charles Delort, Tito Lessi, Luigi Loir, Eugene Jettel, Gabriel Max, Camille Pissarro, John M. Swan and George H. Boughton — besides excellent representation of the modern Dutch school of water-color painting.

Nearly all the contemporary American artists of prominence are represented. Among others may be mentioned J. Carroll Beckwith, F. W. Benson, W. V. Birney, Carle J. Blenner, George H. Bogert, F. M. Boggs, A. T. Bricher, F. A. Bridgman, J. B. Bristol, Maria Brooks, J. G. Brown, Henry N. Cady, Edward M. Campbell, William M. Chase, Frederick B. Church, Walter Clark, Colin Campbell Cooper, Paul Cornoyer, Bruce Crane, C. C. Curran, Joseph DeCamp, F. de Haven, Louis Paul Dessar, Charles Melville Dewey, W. L. Dodge, J. H. Dolph, F. Duveneck, C. H. Eaton, C. W. Eaton, Henry Farrar, August Franzen, Gilbert Gaul, R. Swain Gifford, F. R. Green, Birge Harrison, Childe Hassam, E. L. Henry, George Hitchcock, W. H. Howe, A. C. Howland, George Inness, Samuel



NOVEMBER, BY H. BOLTON JONES.

Isham, F. C. Jones, H. Bolton Jones, F. W. Kost, Louis Kronberg, G. H. McCord, C. M. McIlhenny, L. H. Meakin, Louis R. Mignot, C. H. Miller, Robert C. Minor, Louis Moeller, Henry Mosler, Hermann Dudley Murphy, J. Francis Murphy, C. A. Needham, J. C. Nicoll, Leonard Ochtman, Walter L. Palmer, Stephen Parrish, Arthur Parton, Ernest Parton, Richard Pauli, Charles Sprague Pearce, W. L. Picknell, Charles A. Platt, Henry R. Poore, W. Merritt Post, Henry W. Ranger, F. K. M. Rehn, Robert Reid, William T. Richards, Guy Rose, Edward F. Rook, Walter Shirlaw, R. M. Shurtleff, George H. Smillie, F. Hopkinson Smith, Henry B. Snell, F. L. Stoddard, F. W. Stokes, A. V. Tack, E. C. Tarbell, R. W. Van Boskerck, K. Van Elten, A. T. Van Laer, Douglas Volk, R. W. Vonnoh, Henry O. Walker, S. B. Waring, Edwin Lord Weeks,

J. Alden Weir, Worthington Whittredge, O. C. Wigand, J. Carleton Wiggins, Irving R. Wiles, Edmund H. Wuerpel, Thomas W. Wood, P. N. A. and A. H. Wyant.

There are very noteworthy exhibits of sculpture by Frederick MacMonnies, Bessie Onahotema Potter, Robert P. Bringhurst and Clara M. Pfeifer.

The American artists resident abroad are not represented so comprehensively as usual, but the collection contains some very excellent and characteristic examples of their work. The action of the Government in restraining the free importation of the works of American artists who have



IN CHURCH, BY WALTER SHIRLAW.

been resident abroad for so long a period as five years renders it impossible to bring over such works with such freedom as in the past.

The exposition collection this year comprises 507 works. Of these 334 are oil paintings, 69 are water colors, 29 are pastels; there are 4 drawings and 11 pieces of sculpture. Of these works, 447 are by 188 American artists, and 60 are by 44 foreigners. Of the American pictures, 296 come from 117 artists residing in New York; 70 from 28 artists in St. Louis, and the remainder are from artists of Boston, Philadelphia, Cincinnati, Chicago, Louisville, Pittsburg and New Orleans; 29 works represent 23 American artists resident in France. Of the foreign portion of the collection, 31

paintings are from 19 French artists, 14 are from 13 Dutch painters, and the other works represent artists of Germany, Italy, Spain, Belgium and Norway.

In the formation of the collections of pictures for the annual expositions at St. Louis, the aim has been to assemble together such works as might provide entertainment for those to whom pictures are little more than mere statements of fact, stimulate art appreciation among those possessing germs of artistic feeling, assist in the education of the serious art student, and furnish that worthy the attention of the cultivated amateur and collector.



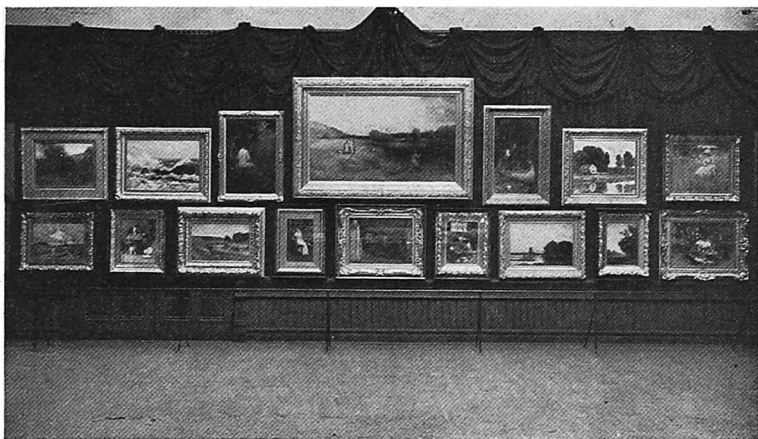
VANITY AND VIRTUE, BY E. S. HAMILTON.

From the first it was recognized that this aim could only be realized through the coöperation of the artists and the generous support of the public of St. Louis. If a fair record of sales could be established, artists would be very willing to allow their latest and their best work to go to St. Louis. And, conversely, if the artists should send their most desirable works, there was more likelihood of liberal purchases. From the first, then, it was determined to make the collections exclusively of carefully selected pictures; not simply to invite an artist to contribute of his available works, but to send one or more pictures specifically designated. By this means, it always has been possible to maintain a high standard of excellence and also a homogeneity in the collections that would not be possible otherwise.

Previous to 1894, sales of American pictures at the St. Louis Exposition had dwindled almost to nothing, and the Exposition was not in good



ROCKS AND OAKS, BY HENRY W. RANGER.



WEST WALL, GALLERY C.

repute among the artists. In 1893, four pictures were sold. In 1894, thirty-four works found purchasers. In 1895, seventy paintings were sold, and in 1896, forty-nine. Last year was a decidedly "off year"; only

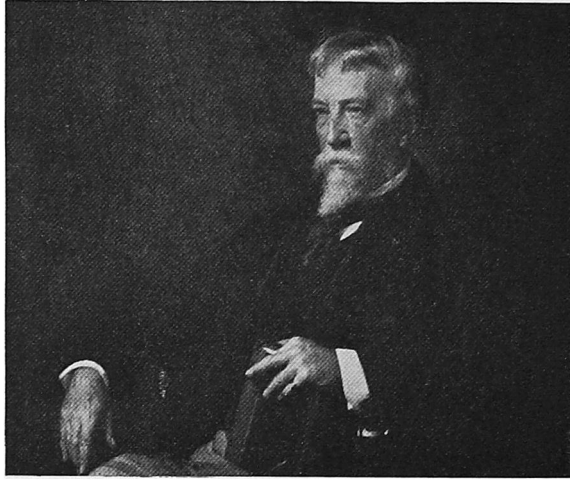




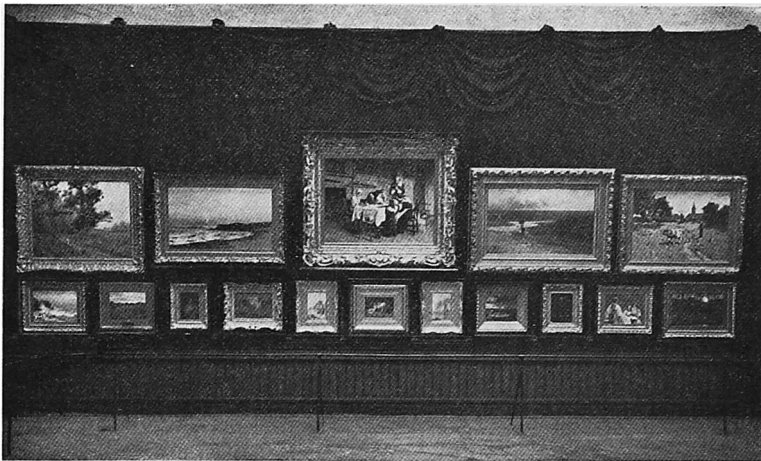
TABLE, WITH WOOD AND GILT METAL MOUNTS.

The top slab is of red porphyry, eighteenth century work, French. Now in the South Kensington Museum, in London.

seventeen pictures were disposed of. During the greater part of last year's exposition, the temperature averaged high in the nineties, and the art gal-



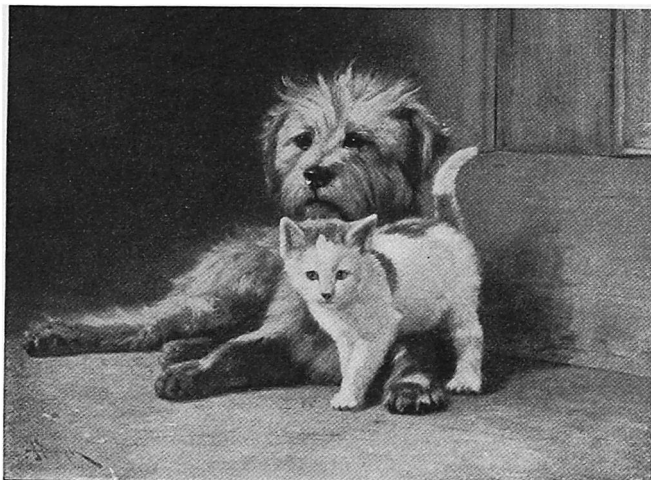
PORTRAIT OF DR. S. WEIR MITCHELL, BY R. W. VONNOH.



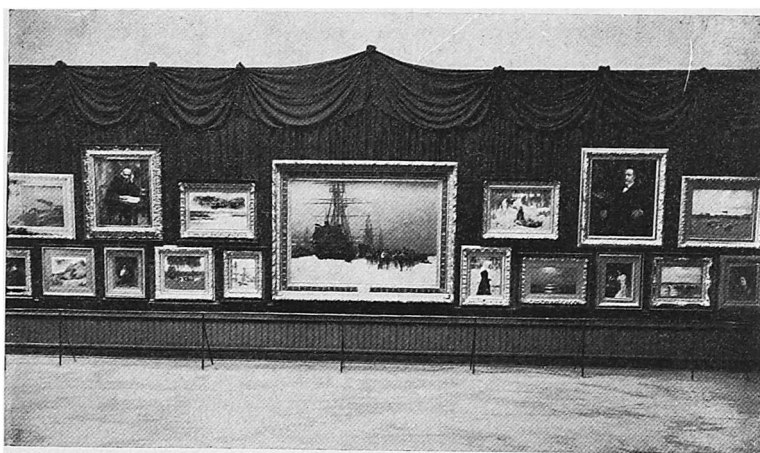
NORTH WALL, GALLERY B.

leries were veritable *sudaria*. The extreme heat caused many of the well-to-do citizens of St. Louis to defer their return from summer outings until after the exposition had closed.

This year, the prospect for a successful season seems more favorable. Especial pains are taken in hanging the pictures in the exposition gal-



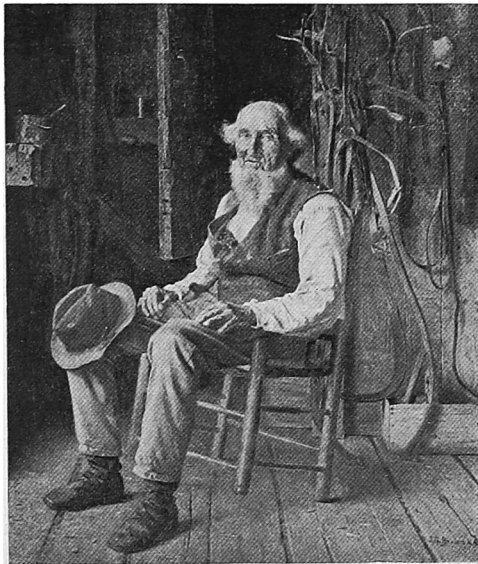
GOOD FRIENDS, BY J. H. DOLPH.



NORTH WALL, GALLERY A.

leries. Each wall, as hung, is a carefully studied composition with "balances" in form and color and harmony in the ensemble. It is the endeavor to hang each picture so that it may be enhanced, rather than detracted

from, by its environment. Violent contrasts and monotony are extremes sought to be avoided—the chief aim being to secure unity through the intelligent combination of variety. As a rule, only two ranges of pictures are hung above the “line.” If a picture is worth exhibiting, it should be hung where it can be seen and studied to advantage. If it is not worthy of a good place, it should not be admitted to the collection. Of course, in the case of very small pictures, there may be a third line, if in such case



“I AINT NO MUGWUMP,” BY J. G. BROWN.

the top pictures are not too far above the eye of the observer. The wall-space of the St. Louis galleries draped for paintings is twelve feet high (above the “line”); of this space only from seven to eight feet usually are covered by pictures. The “line” is three feet above the floor.

I give these details because, accompanied by the illustrations, they give a fair idea of how the pictures are presented before the public at the St. Louis Exposition.

St. Louis, October 1, 1898.

CHARLES M. KURTZ,  
*Director of the Art Department, Saint Louis Exposition.*